

The Analysis of the 'Play, Dance and Music' Course in the Department of Music Education in Turkey¹

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Abstract

This study analyses the Play, Dance, and Music course which is located in the seventh semester Music Teaching Undergraduate program prepared by the Council of Higher Education. The aims of the study are to give information about the aim, scope, and the process of the Play, Dance, and Music course, which takes part in the Department of Music Education in Turkey and also to make suggestions to students and instructors of the course for more efficient processing; by analyzing the course as nounal and definitional.

Keywords: Course analysis, play dance and music.

1. Introduction

The education of music teaching started to be given on an institutional basis with the establishment of the School of Music Teaching in Ankara in 1924, after the proclamation of Turkish Republic in 1923. Today the School of Music Teaching operates as the Department of Music Education in Gazi University, Faculty of Education. In addition to that, branches of music teaching in many universities has been giving the music teaching education. Several schemes for music teaching programs have been developed and put into practice since 1924 (Uçan, 1982). Today, basically in departments of music education, the "Music Teaching Undergraduate Program" scheme which was developed by the Council of Higher Education in 2006-2007 is applied (Berki & Karakelle, 2009) and also under the concept of "Bologna Process", some departments have added it to their programs as an optional course.

The "Music Teaching Undergraduate Program", which was developed by the Council of Higher Education consists of 8 semesters. The total credits of courses is 163 and they last 201 hours. In the program, courses are classified into 3 categories; field courses, teaching methodology courses and general knowledge courses.

The music teacher candidates obtain from the program the information and ability about their profession, which they are going to need throughout their professional life (Batibay&Piji,2006). The courses Development and Learning, Teaching Technologies and Planning Material, Special Teaching Methods I and II, and Play, Dance and Music, which take place in the Music Teaching programs, were prepared to give the contemporary education in coordination with new teaching strategies (Töreyn, 2004).

Play, Dance and Music course was added Music Teaching Undergraduate Program thanks to Nezihe Şentürk who is professor in Gazi University Faculty of Education Department of Music Education (Şentürk, 2016).

1.1. Problem Statement

Play, Dance, and Music course, which involves the notions and phenomena as play, dance, and music, is important on behalf of to train contemporary music teachers. It is observed that Play, Dance, and Music course located in the program which was entered into force in 2000, is not processed properly and written sources are not considered sufficient for the course. For this reason, creating written documents by analyzing the course increases the importance of the study.

1.2. Research Questions

The purpose of this study is developed this problem question: Is Play, Dance, and Music course important on behalf of to train contemporary music teachers?

1.3. Purpose of the Study

The purpose of the study are to give information about the aim, scope, and the process of the Play, Dance, and Music course, which takes part in the Department of Music Education in Turkey and also to make suggestions to students and instructors of the course for more efficient processing; by analyzing the course as nounal and definitional.

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1.4. Research Methods

This study analyses the Play, Dance, and Music course which is located in the seventh semester department of music education program prepared by the Council of Higher Education. The study was prepared in the "Program Analysis in Music Education" course which was carried out within the scope of Gazi University, Institute of Education Sciences PhD Program in the Department of Music Education in the academic year 2012-2013 with Professor Ali Uçan.

The stages presented in Prof. Ali Uçan's (2002) article, which he also uses as course material, were taken into consideration while conducting the program analysis of this course.

2. Findings

2.1. The Program Analysis of Play, Dance, and Music Course

According to Uçan (2002), major approaches used in educational program analysis are nounal analysis, listal and tabular analysis, definitional analysis, environmental analysis, educational inventorial analysis, instructional inventorial analysis and summative analysis.

Play, Dance and Music course is analyzed as nounal and definitional in this study.

2.2. The Nounal Program Analysis of Play, Dance, and Music Course

The stages presented in Prof. Ali Uçan's (2002) article, which he also uses as course material, were taken into consideration while conducting the nounal program analysis of Play, Dance, and Music course. These stages are: (1) Analysis of the name of the course/the scope it reflects, (2) Analysis of the course year/class, (3) Analysis of the instructor of the course, (4) Analysis of students of the course, (5) Analysis of the environment in which the course is done/given, (6) Analysis of the school which the lesson takes place, (7) Analysis of the whereabouts of school which the course is given (8) Analysis of expectations from the course, (9) Analysis of the date/time/semester which the course is given, (10) Holistic analysis of previous items.

1- Analysis of the Name of the Course/the Scope It Reflects: The Play, Dance and Music course, which was prepared by the Council of Higher Education, interwovenly covers the facts and concepts of play, dance and music. It is better to write the name as "play-dance-music" in order to state that these concepts are interwoven. The points that all these concepts have in common are motion and sound.

2- Analysis of the Course Year/Class: The Play, Dance and Music course is studied in the fourth year and seventh semester of the Music Teaching Program. The course may require some preliminary courses in the stage of preparation to teaching as an occupation. For instance; the "Special Teaching Methods I" course may consist of some information that establishes the basis for Play, Dance and Music course. For this reason, Play, Dance and Music course has been put into the program in a way that it is posterior to special teaching methods I course. In addition, it is made available to combine the theoretical information, which has been obtained from several courses, in an applied and theoretical way before the compulsory course "School Experience" given in the eighth semester.

3- Analysis of the Instructor of the Course: The instructor of this course must possess the qualifications such as having ideas about music teaching program, having the knowledge of music and plays, being able to do the movements required while dancing, having a strong sense of rhythm, having knowledge of special music teaching methods such as Dalcroze, Kodaly, Orff approach, and being able to apply all these elements in the classroom.

4- Analysis of Students of the Course: In order to do some applications during the course, it is important for students to have the necessary theoretical information about Play, Dance and Music. It is crucial for them to use the information that they obtain in the previous semesters from courses such as "Ear Training and Musical Literacy", "Chorus", "Piano", "Major Performance", and "Special Teaching Methods" to create new plays, dances and music in this lesson. Besides that, it is important to come to the class in comfortable clothes. Students are supposed to use their bodies comfortably and have a strong sense of rhythm.

5- Analysis of the Environment in Which the Course is Done/Given: The Play, Dance and Music course has to be done in a special place due to its need for a comfortable movement space and usage of instruments. It makes it more functional to have a piano and several instruments, cupboards to put these instruments in, dressing rooms for students to change, and private showers for their cleaning needs.

6- Analysis of the School Which the Lesson Takes Place: The Play, Dance and Music course is studied at departments of music education, which give occupational music teaching education. In some programs, it is traditional to have an end of semester exhibition of the course whereas it is not common in every department. These exhibitions which are the initiatives of course instructors are organized in some years.

7- Analysis of the Whereabouts of School Which the Course is Given: Since this course covers various applications about educational music, it is possible to maintain some mutual projects with pre-school/primary school and secondary school students. These students may be invited to concerts or end of course exhibitions may be held at these schools. Having theatre, drama courses and symphony orchestra in big cities may contribute

to the interaction with the environment in terms of course scope. In addition to that, the fact that many cities are emigrated from several different regions may lead to new ways to the observation, and learning of various plays, dances and music from different cultures. What is more, it is possible to organize conferences, seminars and workshops about this subject in different regions.

8- Analysis of Expectations from the Course: While the instructor of the Play, Dance and Music course expects from the students to come to the class in motivated mood, fulfilling the objectives determined before, maintaining students' proper attendance to the course; students expect obtaining new information crucial for them in their profession and the application of previously learned information.

9- Analysis of the Date/Time/Semester Which the Course is Given: As Prof. Ali Uçan stated, Orff education entered Turkey with Eduard Zuckmayer, who is one of the founders of Department of Music of Gazi Institute of Education in 1950s. However, it has taken time to improve to its current level. The process of artists' reintegration and unification has started. In this process, in the second half of 1990s, courses that cover several art disciplines music teaching programs, Play Dance and Music course became valid in 2000s. Today the students' being more active and their inability to concentrate decrease their interest in the course. Different methods should be developed to increase their interest in the course. The elements of Play, Dance and Music course should be benefited not only in music lessons but also in every discipline.

10- Holistic Analysis of Previous Items: Play, Dance and Music course is a coalescent course due to its scope. In the course, the concepts of Play, Dance and Music should be considered interwoven to each other, not in a separate point of view. The goal in the operation of the course should be raising contemporary music teachers with development of creativity.

2.3 The Definitional Program Analysis of Play, Dance, and Music Course

The course content for Play, Dance and Music, prepared by the Council of Higher Education, is "To create music games by establishing a relationship among rhythm, games, movement, and dance; musical children's games, Turkish folk dances, rhythm practice with different tools, and games and dances accompanied by music" (Music Teaching Program Course Descriptions, 2014). In accordance with this definition, the stages of definitional analysis are: (1) Analysis of general character of definition, (2) Analysis of the core and scope of the definition, (3) Analysis of the behavioral elements that the definition covers, (4) Analysis of contextual elements that the definition covers, (5) Analysis of main concepts that the definition focuses on, (6) Analysis of important clues that the definition gives, (7) Analysis of the basic tendency of the definition.

1- Analysis of General Character of Definition: When the concepts and facts of Play, Dance and Music course are examined, it is seen that its character is applied creativity. It is an operational course.

2- Analysis of the Core and Scope of the Definition: The course is the combination of play, dance and music concepts. It is the shaping of motion and sound elements through applied creativity.

3- Analysis of the Behavioral Elements that the Definition Covers: When the behavioral elements that the course covers are examined, direct, semi-direct and indirect elements are found. Creation and operation are direct; association and synchronization are semi-direct; and playing and dancing are indirect elements.

4- Analysis of Contextual Elements that the Definition Covers: The contextual elements of the course are play, rhythm, dance and musical accompaniment or accompanied by music. Among these elements, play consists of musical plays, children's plays, and folkloric plays.

5- Analysis of Main Concepts that the Definition Focuses on: When the definition of Play, Dance and Music course given in the Council of Higher Education Program is examined, play is in the center of the course. Play is the most essential element in the definition.

6- Analysis of Important Clues that the Definition Gives: Improvisation is implied in the definition of Play, Dance and Music course. Another clue that is provided in the definition of the course is that it has several tools.

7- Analysis of the Basic Tendency of the Definition: This course is activity oriented. When examined in terms of major area, the course provides chance to apply special music teaching methods necessary for music teachers. In terms of general knowledge, it provides necessary qualifications for candidate music teachers to seize the day.

3. Conclusion

As a conclusion, a qualified music teacher refers to an individual who is able to use his or her voice and instrument well, and who is aesthetical and well equipped in terms of music culture. These attributes being able to gain significance is closely related to the ability to use body language (Özevin, 2006). We can reinforce the qualities that we wish to equip a music teacher with through Play, Dance and Music course. This course is significant in that the concepts of play-dance-music are interwoven, creative works are allowed, and it offers opportunities for practice; furthermore, it is a course through which we can educate "prospective music teachers who are creative, are able to express themselves freely, and have aesthetical and musical knowledge through creative dancing practices" (Özevin, 2006).

3.1. Recommendations

- The title of Play, Dance and Music course can be replaced by Play-Dance-Music so it will indicate that the concepts of play, music, and dance are interwoven.
- Students should be provided with areas to apply the theoretical knowledge they gain on teaching music; thus, their teaching skills will be enhanced. This will also prepare them for the “Teaching Practice” course that they take the following year.
- In class, creativity should be given particular importance.
- Field specialists should instruct the course to make instruction more functional (Karkın, & Kılıç, 2011).
- The instruction and scope of the course should be clarified so that students will attend the classes without prejudice.
- Classrooms should be large, clear and clean rooms equipped with musical instruments and lockers to keep them, sound system, and a dressing room.
- As the course outcome, applied end of course shows/practices should be realized in cooperation with primary and secondary schools.
- Different children’s games and songs should be learned and incorporated in the literature, benefiting from the multiculturalism of our cities (especially big cities).
- Conferences, seminars and workshops directly related to Play, Dance, and Music course should be held.
- Play, Dance, and Music should be made an elective course that prospective teachers in other departments can also take, taking into consideration that the concepts of play, dance, and music can also be used as teaching tools in other school subjects.

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